Tomorrow night will see all of Wash-

tion of the Lafayette, which will be taken

a few weeks hence. The Columbia's sea-

production at Philadelphia during the

past fortnight. The National will also

deferred season will be started tomorrow

emy's offering will be a well-known melo-drama, "Through the Breakers," which

the matinee tomorrow, while the Lyceum, which will be the only house in the city

devoted to traveling buriesque organiza-

thought such a sad event would. Chase's

Miss Kate Hassett, The "unknown" leading lady, who will be seen tomorrow night at the National as "Melitta Arendt" in Leo Ditrichstein's new play, "The Last Appeal."

playhouses open, with the excep-

the do maintak

whose latest play. The Last Appeal, will be given its initial rendering in this city tomorrow night at the National Theatre, is writing a back profile. atre, is writing a book entitled 'The Three Foremost Living Actors.' These three Mr. Ditrichstein necounts to be Irving, in England, Coquelin, in France, and Sonnenthal, in Germany. Mr. Ditrichstein has made for The Times a brief survey and comparison of these famous stage celebrities, which is the more in-teresting in that it fairly typifies Contimental opinion in regard to these muchliscussed actors.

richstein writes, "when Constant Coquelin and Henry Irving waged their controversial war of words across the English Channel as to the true theory of the art of acting, I, though still singing in light opera, was tremendously impressed, as were all my brethren of the Vienna stage. Hving, you remember, said the actor should 'throw himself into his part'should 'throw himself into his part's should 'throw himself into his part's should 'feel all the emotions of the char-acter he is portraying—while Couquelin contradicted flatly, saying 'the actor flatly, saving 'the actor should never throw himself into his part that the moment he did so 'he ceased to e an artist."

"Coquelin further contended that the actor should always stand, as it were, behind the character and pull the strings

of action and emotion.
"Through an accident which enforced a holiday I was soon privileged to see the representative actors of France and Eng-land—to judge with my own eyes as to which held the better theory of acting and o compare them, as I had long desired, with the greatest actor of my own country, Herr Adolph Sennenthal. Unable to reach a preference from the written argu-ments, I saw Coquelin for the first time at the Theatre Francaise, in Paris, not only without prejudice but with enthusiastic anticipation. The bill that night was 'Les Suprises de Divorce.' The house

was 'Les Suprises de Divorce.' The house was crowded and the noted comedian was said to be at his best.

"When the final curtain rang down, I left the theatre quite stunned with disappointment. Not that Coquelin had falled to exemplify his theory of acting, for I saw the strings pulled and the wheels turned' throughout the evening, but the Frenchman had created no illusion; he was facile, indeed, almost classic, technically; but sadly studied and unconvincing. In my disappointment I contrasted him with Sonnenthal, whom I had seen do everything well, from Hamlet down to the Duke d'Aleria in 'Le Marquis de Villemere, a comedy role as light and brisk as could be imagined. It was not homesickness nor national pride that led me to decide. Seenenthal the greater quis de Villemere, a comedy role as light and brisk as could be imagined. It was not homesiekness nor national pride that led me to decide Sonnenthal the greater comedian, aibeit he had never rusted into print on the subject of acting methods. "A fortnight later found me at the Lyceum in London, with the curtain resay to go up on Wills dramitle transcription of Goethe's Faust," with frying as Mephisto. I had often seen our own Friedrich Mitterwurtzer essay the role, but kept promising myself that this time I should not be disappointed—that fiving at least would be spontaneous and convincing—that Mitterwurtzer, fine as he was could not possibly rival a man who had through art alone achieved so great a position as Irving.

Irving. art slone achieved so great a position as Irving.

ant against it as I would, whilst Irving strode the stage the opinion forced itself upon me that he could not approach the dominating malevolence and magnificence of Mitterwurtzer. In. this test role. His grating voice and bad enunciation, his ungainly mannerisms, offended constantly, and despite Ellen Terry's superb performance of Margnerite, I left the London playhouse with tears of disappointment in my eyes. The great English actor, like the Frenchman had elucidated his written theory, but has failed as completely to move me, to take me out of myself, to make me forget that I was in a theatre.

"Sonnenthal could do this: he always cast his spell surely, and Mitterwurtzer, test his spell surely, and Mitterwurtzer.

"Sonnenthal could do this: he always cast his spell surely, and Mitterwurtzer, too, though neither wrote of methods and both were dumb to all who questioned about their ways and means of art.

"I had idealized Irving and Coquelin for years, but after seeing them was forced to declare in favor of the German method, unwritten but convincing, and of German actors such as Sonnenthal, who seemed at this time incomparably greater than either the celebrated English actor or the no less famous Frenchman.

"Of course, virtues were many in both cases, and these I did not fail to note, but comparing each as the representative actor of his country with the leading representative of the German stage I could not think that neither equaled Sonnenthal in true art excellence. Though I saw Got and Moymet, Sully in Paris and Dab. in true art excellence. Though I saw Got and Mounet-Sully in Paris, and Rob-ertson. Willard and Tree in London, I nevertheless was forced to make my de-cision a sweeping one and declare un-equivocally for the superiority of the Ger-

nan actors and their art methods, for in the Fatheriand illusion was the recreasistic of every dramatic interpretation and surely higher and surer lilusions were attained on my native stage, leveral English and American students the current number of "The Theatre." Miss Bentley says:

"In adopting a stage career one is usually told to "begin at the bottom of the leveral English and American students." but in six years I have seen hundred.

tive authors. This announcement means nothing less than New York is to have a new, permanent, first-class stock organi-cation, having a definite policy similar to that of the old Union Square Theatre in its palmiest days and Wallack's and Daly's. That is to say, an effort will be made to create for the Manhattan that elfentele the steady patronage of which Daly's enjoyed for many years, and which, in fact, was the secret of the prosperity of that house.

"I do not say," said Mr. Fiske the other day, "that we are going to do things any better than anybody else, but we shall have a definite policy and a certain standard will be maintained which will come ard will be maintained which will come to be identified with this house. We shall not produce a poetic drama one day and a farce the ne it. We shall try to be consistent, so that the public when coming to this theatre will have some idea of the class of performance they will see. There is a large class of people in this city who love drama, but who, since Mr. Daly's death, stay away from the theatres because of this lack of managerial policy. That oublic you see when any great cause of this lack of managerial programmer that public you see when any great star comes to New York, and you also star comes to New Lost concerts and at the

opera. These people want the best in dramatic art as they want the best in music, and not always finding it in those theatress that are run, merely as commercial speculations, they stay away altogether. I recently heard a well-known lawyer discussing this very subject. I am very found of the theatre, he stid, but I rarely go nowadays because I can never be sure what I am going to see. Daily had his shortcomings, but, on the whole, thiuge were well done there and worth seeing, no matter what the bill wan. But some of the present theatress seem to have no policy whatever, and for anyone who does not keep in close touch with dramatic affairs it is not until he has bought his seat, and, just through a meaningless performance that does not appeal to him in any way that he discovers he has wasted an evening. "This man," went on Mr. Fiske, rimply expressed what hundreds of New Yorkers thins, These, people, the landshoom of the community, love the drama, but they want a theatre where they ted they was a they arise in the section. All our productions will aim for a fail and a certain standard of a fail artistic plane and urall years have been carrefully selected, war to meet the second which home-made plays."

The first production at the Manhattan will be a play made by Mrs. Anne Crawford which home-made plays."

The first production at the Manhattan of the Babcony, by A. E. W. Mason, The company will include J. E. Dodson, R. V. Fergusson, Robert, T. Haines, Max Figman, and Annie Irish.

There is a good deal of talk of James to the two classes.

There is a good deal of talk of James at the manner and him wife, many manner to the trish. The company will include J. E. Dodson, R. V. Fergusson, Sobert, T. Haines, Max Figman, and Annie Irish.

which is striving by device to attain so-cial prominence, another which is taking advantage of the first group's efforts and still another which is trying to lead un-suilled lives in the midst of dishonesty and hypecrisy. A woman of the latter clars is attempting to shield her ma-band, who is an embezzier, and her vir-tuous efforts are being pulled down by the other two classes.

- II Children dill

There is a good deal of talk of James K. Hackett and his wife, Mary Mannering, exchanging plays by which each sets. A special copyright performance great store, and from which in the present. Lawrence Irving's romantic play, "R

state of public taste with regard to the drama, a great deal as to profit is reasonably expected.

It is thought the dramatization of the nove "Graustark," held for Miss Mannering's use, would be a better medium for Mr. Hackett, and that the play to be made from "The Crisis," secured by Mr. Hackett, would provide a feminine star with opportunities superior to those offered a masculine star. at the Garden Theatre, New York. The performance commenced in London about 4:20 p. m., which, allowing for the difference in time between the two cities, was almost exactly the time at which the curtain was lifted in New York—8:20 p. m.

E. J. Connolly, who plays the role of the Cohoes reformer in "The Belle of New York," made many acquaintances while in roles with Arthur Byron, at the expira-London with the musical piece two years The Belle company last week and meeting a Britisher who has always manifested a fondness for the drama, Connolly ob-

a ronness for the drama, Connony ob-served:
"I see our friend Guy Standing who used to be with the Empire Theatre com-pany is now with Drew."
"Pardon me," said the Englishman, "but your grammar is beastly. You should say he has now withdrawn." Miss Oaker will make her first appearance with Mr. Byron in the new comedy, "Petticoats and Bayonets," playing the part of Ruth Welden, a character which is said to call for much dramatic power as well as feminine charm. When Miss Oaker made her debut last season with Louis James she was hailed as one of the "coming" women of the stage. The artistic sensation she made throughout the tour quite justifies the confidence of her managers in her ability to fill her present position.

The seventh season of the Pittsburg Orchestra will consist of eighteen evening and eighteen afternoon concerts, covering a period of five months. The expenses of the orchestra are guaranteed by seventy representative men of Pittsburg. Last season's expenditures were about \$80,000, of which the guaranters paid but a small fraction.

Victor Herbert will remain in Pittsburg as conductor of the organization, whose advanced artistic position is evidence of his ability. The season's programmes will include many novelties, among them a new orchestral suite by Mr. Herbert and the suite "Die Brautschau," by Fritz Stahlberg, a member of the orchestra. Among the works of native American composers to be performed are Chadcomposers to be performed are Chad-wick's B flat symphony and "Melpomene" overture, Macdowell's "Indian" suite, Harry Rowe Shelly's "Santa Claus" over-ture, the new orchestral suite founded on on Oriental subject by Henry Hadley, and Henry Holden Huss' planoforte concerto, the planoforte part to be played by Mr. Hurs.

the reanoforte part to be played by Mr. Hurs.

A partial list of the soloists includes Harold Bauer, Fannie Bloomfield Zelgier, Jessie Shäy, planists; Madame Schumann-Heink, Suzaane Adams, Liliian Blauvelt, Louise Homer, Mr. Campanari, Plunkett Greene, singers; Fritz Kreisler, Luigi von Kunits, Jean Gerardy and Henri Merck, instrumentalists.

The orchestra will be heard in New York, Baltimore, Washington, Syracuse, Rochester, Toronto, Cleveland, Columbus, Chicago, Milwaukee and Louisville. Prior to the opening of the Pittsburg season the orchestra will be heard for a period of three weeks, beginning Monday, October 14, at the Pan-American Exposition.

Irene Bentley, a Washington young woman who has been a member of the Casino companies for the last five or six seasons and who has finally attained to the proud position of chief feminine sup-port to Francis Wilson in "The Strollers," contributes a story of her experiences to

man, intensely se, yet they seem a sort of aftermath of that great struggle instead of the mere creations of a latter day dramatist. The atmosphere of the piece is sombre, but the author knew his public and did not fall to supply bright situations and sparkles of comedy which go far to lighten the recitation of the pathetic love story. The chief ingenue role of the piece is Sue Royce, Barbara's friend and a stanch little rebel, though averac to the conflict for the danger of tabled. This role was played last week by Edith Bowman—or Edith Warner—a local girl who is now in the second week

tailed. This role was played fast week by Edith Bowman—or Edith Warner—a local girl who is now in the second week of her professional career, and her work proved a surprise to everybody. Miss Bowman stood in the wings of the Academy one night hast week and chatted with a Times interviewer anent her lately adopted profession.

"I have been contemplating this move for a long time and although I played general minor parts with the Morris and Layette stock companies, I look upon this as my first real effort. I concluded a few weeks ago that if I were going to adopt a career I had better do so at once, to one cannot get into the dramatic field too early, and I am very sorry that I do not go before. Even in this short time I have learned that it is sound, hard work, and certainly no one ever went into it for their health, but the fascination is there, the charm that no other profession offers, and it somehow lessens the toil. Mr. Hartheir health, but the fascination is there, the charm that no other profession offers, and it somehow lessens the toil. Mr. Har-ris, of Rich & Harris, is a friend of mine and I went over to New York to see what he could do for me. He promised me

a part, though a very small one, in a new production, which they will bring out in November. That seemed very distant, and while I was weighing the matter the Barbara Frietchie engagement offered itself and Mr. Harris advised me to take it, saying that if I got a year's practical experience I could get a more important role next year. So here I am with a good part, and trying to do my best.

"I consider myself very fortunate in getting this engagement, for Breadway is simply crowded with experienced people who cannot get any sort of an engagement. I resigned from a keyboard punching machine in the Census Bureau here a few weeks ago to take up a theatrical career, and I must confess that there is a sharp contrast in the two positions. I felt a little nervous appearing here so soon after the opening, and would much rather have waited until later in the season. Then, too, Monday night I think the entire first six rows were occupied by people whom I know, and that was not calculated to help me very much, but I got through all right, and by Friday night, when a delegation from the Census Office loomed up in front of me I had grown accustomed to seeing familiar faces, and was not disturbed. The next time I come to Washington I shall have had a little more experience, and I trust that my work will offer still better results."

Sir Henry Irving will give Washington the go-by when he comes to this country this season. Other cities less favored in the matter of population will turn out in large numbers, doubtless, to wit-ness the Irving-Terry performances, but local theatregoers will be compelled to forego this undeniably great dramatic

forego this undeniably great dramatic treat.

The visit of Irving to Washington two seasons ago, while socially and artistically successful, was not particularly profitable, considered from the point of view of the box office, and this apparent disinclination on the part of the people of the Capital City to contribute to the Irving coffers is immediately responsible for the desire of the titled actor to play such less important cities as Dayton. Columbus, Omaha, and other places of similar size, where true dramatic art as exemplified by Sir Henry is more substantially appreciated than here. Lawrence Irving's rounntle play, "Richard Lovelace," was given last Monday afternoon in London, simultaneously with E. H. Sothern's presentation of the piece

Eisle DeWolf, the actress, who, in past seasons has been content to appear in Frohman productions, and win for herself the title of a "dramatic clothes horse," by reason of her extremely modish gowns, will this season enter the ranks of the stars and her initial effort will be made to the stars and her initial effort will be made tion of which time they are to star her in classic plays, a branch of the drama in which this firm has attained much in this city, at the Columbia Theatre, some time in October. She will appear in Clyde Fitch's latest play, entitled "The

Wagenhals & Kemper announce that

Miss Oaker will make her first appear-

of the most brilliant failures of recent seasons. The duo of successes are "The

Way of the World."

In this comedy Mr. Fitch will be more daring and eccentric than heretofore in his stage effects. The first act is laid in Central Park and the Boulevard. The hero and heroine play the whole act seated in an automobile, apparently running through the park. This effect is produced by means of a panoramic back drop, pleturing the park and the driveways from Fitty-ninth Street entrance to Grant's Tomb. In the action of the play other characters are introduced by their appearance on the stage in runabouts or in cabs.

offered three new plays Monday night, and, according to the press, two are suc-cesses, while the other is halled as one pearance on the stage in runabouts or in cabs.

The third act is laid in a room in the Fifth Avenue Hotel, overlooking Madison Square. It is election night. The first scene shows the moonlit towers of Madison Square Garden in the background. The next scene shows the square and the garden illuminated by a pyrotechnic display. The effect of flying rockets and bursting bombs, which will be obtained by electricity, should be extremely realistic. Messenger Boy," in which James T. Powers is featured, and "Up York State."
The piece that failed to please the metropolitan reviewers is "The Ladies" Paradise," presented at the Metropolitan

Opera House by Alfred Aarons.

'The Messenger Boy' is an imported youth, and is said to have been inspired by Jaggers, the messenger boy sent to this country with an engagement ring Maurice Grau has completed the organination that will present grand opera in this country this season under his management. Although two years ago Washby Richard Harding Davis several years ago. It has had quite a vogue in London, and was brought to America by Nixon and Zimmerman. It is said it will require a good deal of pruning and localizing before it will be in the class of the out-andout successes, but by this time the blue pencil has been generously applied with good results. The principal hit was made by May Robson, while a young man who was hidden in the original sextette of "Floredora," George Delong, scored a great success as an irascible Frenchman. One of the songs in "The Messenger Boy," "Mazie," is said to be even better than "Rhoda and Her Pagoda" in "San Toy," "Ty York State" is the work of David Higgins, whose "At Piney Ridge," presented some years ago, was found to be too good for the popular priced houses and not quite strong enough in its appeal to the patrons of the higher priced theatres. In "Up York State" Mr. Higgins' wife, Georgia Waldron, is accredited with having made a popular success. ingtonians did not turn out in goodly numbers to witness Mr. Grau's productions, and notwithstanding his oft-repeat-ed assertion that hereafter Washington would not appear on his route-sheet, it is amounced that local music lovers will have an opportunity to enjoy opera as given by the Grau company late in the season, which will open in Albany Oc-tober 7. In speaking of his plans, Mr.

was hidden in the original sextette of "Florodora," George Delong scored a great success as an irascible Frenchman, One of the songs in "The Messenger Boy," "Mazie," is said to be even better than "Rhoda and Her Pagoda' in "San Toy." "I'p York State' is the work of David Higgins, whose "At Piney Ridge," presented some years ago, was found to be too good for the popular priced houses and not quite strong enough in its appeal to the patrons of the higher priced theatres. In "Up York State" Mr. Higgins wife, Georgia Waldron, is accredited with having made a popular success.

Percy Haswell will inaugurate her stock season at the Lyceum Theatre, Baltimore, with "The Liars." Her supporting Company will include Frank Gilmore, Percy Winter, Laura McGilyray, Alice Builer, Juliet Atkinson, Agnes Everett, Frederick Lewis, Alfred Hudson, Lloyd Carlaton.

Bauermeister, Mile. Breval, Mme. Calve, Mme. Eames, Mme. Gadski, Mme. Marylli, Winter, Laura McGilvray, Ailce Butler, Juliet Atkinson, Agnes Everett, Frederick, Lewis, Alfred Hudson, Lloyd Carleton, Regan Hughston, Frank Craven, Austin Webb and Alfred Smith.

Some exceptions have been taken in London to certain scenes and lines in the third act of "When We Were Twenty-one," which Nat Goodwin and Maxing Elliot are presenting there under the title of "One and Twenty." This is the act showing the rooms of the Corinthian Ciab, and one of the most dramatic pictures of the entire play. It is said that when the niece was first produced much once.

Reszke.
"My conductors will be Mr. Walter Damrosch, M. Flon and Signor Sepilli."

Several years ago, following the sucess of his "An Enemy to the King," both as a play and novel, Robert N. Stephens wrote a story called "The Continental Dragoons," Previously to publication, it was announced that E. H. Sothern had secured the stage rights to the book When the volume reached the public it was in such shape that the merest tyro could have turned it into a play fully as good as most of the dramatizations that have been offered during the past few

Sothern never produced the play, how-

Sothern never produced the play, however, but the story will come into public view tomorrow night, at Brooklyn, where it will be played at a 19, 29 and 20-cent repertoire theatre by Edma May Spooner, who is considered the equal of Duse or Bernhardt by many amusement patrons of the City of Churches.

Miss Spooner has never been seen in Washington, but mention her game to a Brooklynite, and he will recall with great pride how all his city stood at the back of the actress when last winter she displayed her given names prominently and her family name inconspicuously on the bill board announcing her enterprises in the realm of real art. The internationally

Amelia Bingham's advent last season as the manager of a Broadway playhouse was one of the most talked-of events of the theatrical year. During her term of apprenticeship in the companies directed by Charles Frohman, Miss Bingham developed considerable skill as an actress and won much popularity. Notwithstanding that her early ambitions were in a measure realized, the actress began to tire of acting one role in a production week in and week out. At the conclusion of the "Hearts Are Trumps" season she was nervously worn out by the strain of onstant appearance in uncongenial roles n melodroma and sailed for Europe with he intention of taking a long rest.

the intention of taking a long rest.

There she was a surprised witness of the success which had rewarded the women who had undertaken the management of theatres. In England she discovered there were a number of women—Tady managers, they are called—who conduct playhouses and direct companies, putting up a formiciable fighting front against their masculine competitors. Some of them—alert, energetic, and tactful—make a great deal of money and gain no little prominence. She found the same in a lesser degree in France, where Sarah Bernhardt is the most conspicuous figure in the ranks of women managers. Miss Bingham was much impressed with this insight into foreign ineaired affairs, but it was not until she returned to this country a little over a year ago and learned that there was no suitable role in sight for her that she decided to emulate her English cousins of the drama. The combination of acting and management promised an outlet for her energy. She had always taken an interest in the practical side of the theatre and felt that if she

artistic sincerity. There will be matinee performances of "The Last Appeal" Wed-lesday and Saturday.

The Columbia-"The Liberty Belles" "The Liberty Belles," a new musical comedy by Harry B. Smith, presented by Klaw & Erianger's Troubadours, will be the attraction at the Columbia Theatre this week, opening temorrow evening. Marinee performances will be given Thursday and Saturday afternoons. This entertainment is said to be very bright and attractive, and introduces many musical features of exceptional merit. It is

centertainment is suid to be very bright and attractive, and introduces many musical features of exceptional merit. It is in three acts, the scenes representing a dormitory in a young ladies' seminary, the cooking school of "The Liberty Belles," and a hotel in Florida. In respect to scenic mounting and costumes, klaw & Erlanger have, according to the press agent, left nothing to be desired in this production and have maintained to its fullest extent the wide reputation they possess of being the most caborate producers on the American stage.

The company numbers about forty people. The principal players are Harry Davenport, John Savin, Harry Giffoll, J. G. Marlowe, Etta Butler, Sandol Milliken, Lotta Faust, Crissie Carlysie, Augusta Glose, Edna Hunter, Marie Murphy, Margaret Walker, Pauline Chase, Grace Kimball, Dorothy Lester, Edith Barr, Marie Tuohey, Helene Lucas, Violet Jewell, Laura Stone, "Bobby" Burns, Elsie Ferguson, Esther Lyons, L. D. Wharton, O. M. Williams, Nat K. Cafferty, and Edward Pooley. Several of these artists will be readily recognized as inaving been prominent in several unusually successful musical productions, particularly Measts, Davenport, Slavin, Gilffoll, and Marlowe, and Misses Butler, Milliken, Faust, and Carlysle, During the action of the piece a wide variety of musical numbers will be rendered, the airs for which were composed by musicians widely known, among them Aim Lachuame, A. Baldwin Sloane, Ludwig Englander, Clifton Crawford, L. G. Gottschalk, H. T. MacConnell, Alfred E. Aarons, and William Accooe.

In the construction of this musical comedy, Mr. Smith has departed from the usual lines followed in the formation of a theatrical effort of this agreements, and carlysle, During the action of the past three years. The names of several given above will be recalled with interest. Mr. Smith eliminated a regulation chorus in the New York successes of the past three years. The names of several given above will be recalled with interest. Mr. Smith eliminated a regulation chorus in the N possession of by the stock company under the direction of Messrs. Bellews and Long will be inaugurated by the new Klaw & Erlanger musical piece, "The Liberty Helles," which has had a very successful present a piece which had its premier at the Quaker City on the same night "The Liberty Belics' was initially viewed. It is the latest product of that brilliant

young dramatist-actor, Lee Ditrichstein, young dramatist-actor, Lee Ditrichstein, and is called "The Last Appeal." The Philadelphia reception of the play was most cordial, and from the newspaper re-ports of the performance Mr. Ditrichstein has surpassed in point of excellence all of his earlier efforts. Manager Chase's afternoon with a vaudeville bill for which much promise is held out. The Acadenjoyed considerable popularity here last season. The season of the Bijou stock buriesque company will be inaugurated at

tions during the year, will present "The Twentieth Century Maids." The variety of the offerings and their general merit should attract many large audiences. Contrary to the general belief, the death of the President did not affect those theatres that were open to the extent it was

contrary to the general belief, the death of the Proposition of the Market Research of the General Contract of the denise of Mr. McKinley, but the Proposition of the Market Research of the Mr. McKinley, but the Proposition of the Mr. McKinley, but the Contract of the General Contract of the Mr. McKinley, but the Proposition of the Mr. McKinley, but the Contract of the Mr. McKinley, but the Mr. Mc

Chase's-Polite Vaudeville. The commencement of the new season of polite vaudeville at Chase's Theatre will occur temorrow afternoon. Mr. Chase believes his patrons will be pleased with the improvements added to the house with the improvements added to the house during the idle summer period, while the gratuitous comforts and conveniences which visitors to Chase's have been educated to look upon as their rights will again be found. An additional feature this season will be concerts by the augmented orchestra, which will precede every performance. Late comers who find all the pinces on the two lower floors gone will not in the future be put to the discomfort of standing, as the second balcony has been fitted up to correspond with the other parts of the theatre and the seats coupons d.

cony has been fitted up to correspond with the other parts of the theatre and the seats couponed.

First in the order of merit on this week's bill will be the Eaglish Pony Ballet, which was brought to this country by George W. Lederer for "The Casino Girl." The dancing of the English girls is said not to be the conventional steps and posturings which are timeworn. This may be inferred from the words of a writer who described their efforts as "a swish of acrobatic gyrations, a swird of graceful dancing, and a sway of tuneful melody." Nat M. Wills, the happy tramp, will submit, for laughing purposes only, a monologue which is said to contain mirthful stories and topical songs which do not "go away back." Mr. Wills has but recently returned to vaudeville after a season in the legitimate as one of the crsiwhile Polar kings in Charles Frohman's production of "The Girl From Up There" A headliner of great promise because of the high character of past efforts is announced in Charles E. Grapewin, the comedian, who will appear with Anna Chance and company in the comedy "Above the Limit." Another sketch on the humorous order, and which is said to be played snappily by Ming Gleason and company, is termed "The Late Major." An original novelty will be presented by Mile. Chester in the form of a series of field pictures particidifficult as that the proverbial camel shall pass through the eye of a needle. The dramatic web and woof of 'The Last Appeal' is largely made up with the unfolding of how one prince of noble blood, emulating the fable of King Cophetin, went down amongst the plain people to choose his bride, and of how, against the opposition of two powerful fathers, and even the King himself, they o'erlet all walls and lived in peace and security ever after.

Clearly, there is romance in this story wais and rives in peace and security ever after.

Clearly, there is romance in this story and the scenes framing it—scenes taken from the present day life in Austria—are said to be picturesque and colorful to a high degree. The atmosphere, that of modern Austria, is a new one to the native stage and such, at least, as have visited the gay and graceful capitals of Austria-Hungary well know how rich are the opportunities for gorgeous costuming and unusual scenic beauties. The critics have agreed that Mr. Ditrichstein has he died his dramatic material in an original and most effective way and the cast

TO COLLEGE OF THE COLLEGE

pated in by herself and the statue deg. "Billy." The animal is reported to be highly trained and to stand in the posses or rigidly as to appear to be carved in marble.

Others on the bill will be the Flood brothers, pantomime acrobats, the three Brooklyns, musical droils, and George Gorman and Frances Keppier, concedign and danseuse. The number of permanent reservations of seats at Chase's is said to be greater than ever before, thus indicating a constantly increasing demand for the class of entertainment which the theatre has made popular. Kernan's-"Twentieth Century" Co.

Harry Morris' "The Twentieth Century Maids" will hold forth this week at Kernan's Lyceum, Manager Morris' past records are enviable, but it is said that he has this season surpassed all his previous efforts, and presents to the pubhe has this season surpassed all ms previous efforts, and presents to the public one of the largest and most complete attractions of the kind that has ever been seen in the vandeville houses. The opening skit, "Operavitch a la Russia," is said to afford ample opportunity for the comedians and a stage full of young women. An oilo of vandeville features and a series of living pictures that, according to the press agent, "delight the most prosaic observer with their symmetry, gracefulness and color harmoniously blended with electrical effects of indescribable beauty and wonder, and artistic conception of well-known poems and widely discussed themes. For a finish, Harry Morris, as Peter Binger, will be seen in his latest effort, "The Mormon Wives," a travesty on Mormonism and its peculiarities, it is said to be a whirtwind of comedy, rich in incident and full of amusing surprises. Among the roster of the company will be found Mr. Harry Morris, John A. West, "The Musical Brownie," Bryant and Brennan, Irish comedians, vocalists and dancers; Harry and Lizzie Parker, in "Sidewalk Conversation," Miss Josette Webb, in popular sengs; James Van Leer and Manola Duke, in a sketch entitled "The More You Think About It, The Worse It Gets," and Mareena and Smith, comedy acrobats. There will be matinees daily, as usual.

Bijou-Stock Burlesque Company. The Bijou Theatre stock burlesque comany will commence its season at the Bijou tomorrow afternoon and if the ex-pectations of the management are realized the company will remain at this play use during the remainder of the theatrical year. The demand for seats for the inaugural week of refined gayety and vaudeville is said to be unusually large and there is no doubt as to the sort of audiences that will greet the several members of the organization during its

members of the organization during its opening performances.

Stage Director John Grieves has prepared a programme for the stock company that should display the abilities of the different members to the utmost advantage. There will be a rather pretentious buriesque on the prevailing metropolitan musical comedy success. "Florodora," which will in the present instance be entitled "For-Her-Dough-Ra;" and in the interpretation of the offering there will be engaged some forty-five persons, exclusive of the entertainers who will contribute to the ollo portion of the programme.

The list of the Bijou company principals includes several actors and actresses where

The Academy-"A Ragged Hero."

Hoyt comedies at Chase's Theatre las Hoyt comedies at Chase's Theatre nast summer, Mr. Chase announces another engagement of the musical comedy company, commencing Monday afternoon, September 20, when "A Stranger in New York" will be given.

Otis Harlan, John W. Dunne, Mary Marble, David Andrada, "Little Chip, and many of the other old favorites will be in the company. A large chorus will assist in the presentation of vaudeville specialities, to which form of entertainment "A Stranger in New York" is sail to be readily adaptable.

cal comedy. In his production of "The Strollers" he has departed from his old

Strollers" he has departed from his old line of comic opera and the metropolitan critics declare that he has made one of the biggest hit of his career since the days of "Erminie."

He has surrounded himself with the largest company he has ever employed, and one that includes Eddle Foy, Marie George, Irene Bentley, and D. L. Don. The piece is said to be magnificently staged, each of the sets being a picture of much beauty, while the costuming is not only rich, but original in its design.

The fact that human sympathy is al-ways with the under dog in the fight has been cunningly taken advantage of by the author of "A Ragged Hero," which wil author of "A Ragged Hero," which will be presented for the first time in this city at the Academy of Music next Monday night. The principal character in this new melodrama is a big-hearted athlete, who has become an outcast and wanderer as a result of a wife s unfaithfulness. He meets a good Samaritan in the person of a tender-hearted housewife, and is finally induced to begin life anew.

The drama contains a number of starting effects and thrilling climaxes, which are claimed to be entirely new. Splendid scenery and a capable company, including Edgar Foreman and Julia West, are promised by the management. Chase's-"A Stranger in New York."

In fulfillment of the promise made at

the conclusion of the successful season of

for in the Fatherland immon was the training of surely higher and surce instance and surely higher and surce instance in the stand of surely higher and surce instance in the stand of the surely sure Many do the same thing for years.

"Most girls get their first chance through being understudies, but it is not easy to become an understudy. Favoritism has much to do with it. My first opportunity game by chance. There was an eccentric comedienne in the company, stout aggressive, and a great favorite. She had no understudy one night when she was ill. I knew the lines just from half unconsciously hearing them night after night 1 was about half the size of the stout cemedienne, and my going on in her place was like a shrimp understudying a porpolse; but I went on. going on in her place was like a shrimp understudying a porpoise; but I went on scared to death, and managed to get through somehow. Here let me say that the lot of an understudy is not a corner one. A principal rehearses a part five or six weeks and devotes as much more time to the claboration of a role. Then comes the frightened chorus girl and play the part usually without rehearsal, with other principals regarding her as a nuisance and an interloper. After my first experience as an understudy I made it a point always to learn the lines of every part, that is, when there was the slightest chance of my playing it, in this way I got 'snapshot' chances at several parts. Finally I got the part of the dancing girl in The Belle of New York, and went to London with the company to play it. When I arrived in London I was informed that another was cast for the part, a friend of somebody's lawyer, or some